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HAYRI FEHMI YILMAZ

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Report of the new Findings from Byzantine Istanbul

Keywords: Istanbul, Byzantine, Architecture, Fresco

Schlagwörter: Istanbul, Byzantinisch, Architektur, Fresko

Anahtar sözcükler: İstanbul, Bizans, Mimari, Fresko

Investigations of the unrecorded Roman and Byzantine buildings in Istanbul were carried out during the past six years within the city walls of ancient Constantinople. The following report of this work includes seven major sites. These sites have yielded many important discoveries and are, we believe, a major contribution to the Byzantine archaeology of Istanbul (*fig. 1*). They are:

- 1) Architectural discoveries in the *Pantocrator Monastery* (Zeyrek Kilise Camisi), made between the years 2009–2013. These include the substructure of the North Building and a chapel adjacent to the Paraklession in the south. Besides those, a fragmentary fresco came to light during the repair of a wall in the southern building of the Monastery.
- 2) A basilical church ruin at Beyazıt in *Beyazıt Imaret*.
- 3) A very small part of a badly damaged church was unearthed on top of the so-called *Dungeon of Anemas*.
- 4) Frescos in the *Martyrion of Karpos and Papylos* at Samatya.
- 5) A Middle Byzantine structure behind the Ottoman bath of Şengül Hamamı located near Sultanahmet.
- 6) A cross-in-square shaped cistern near the mosque of Koca Mustafa Paşa, former Byzantine *Church of St. Andreas*.
- 7) A fresco of a warrior saint in the mosque of Fenari Isa, former Byzantine church of *Constantine Lips*.

Sources of illustrations: *Figs. 1. 8. 21. 38* = Müller-Wiener 1977, Beil. 1; *figs. 237. 347. 179* with modification by the authors. – *Figs. 2. 3* = Barış Han. – *Figs. 4–6. 9. 13 a. 14. 17–19. 28–29. 33. 35. 36. 43* = F. Özgümüş. – *Fig. 7* = Nuran Nar. – *Figs. 10. 12. 26* = ©Byzantium 1200. – *Fig. 11* = Millingen 1912, fig. 50 with modification by the authors. – *Fig. 13 b* = Megaw 1963, *figs. 1–5, I.* – *Figs. 13 d–f* = Üzlifat Özgümüş. – *Figs. 15. 34* = With permission from Istanbul Metropolitan Municipality. – *Figs. 16. 20* = Sunay Güneş. – *Fig. 22* = Ermiş 2011, pl. 1. – *Figs. 23–25. 37* = H.F. Yılmaz. – *Fig. 27* = Engin Binoğul. – *Fig. 30* = Akylas Mēllas 2005, 302. – *Figs. 39–41* = Acar Avunduk. – *Fig. 42* = Eyice 1980, fig. 20.

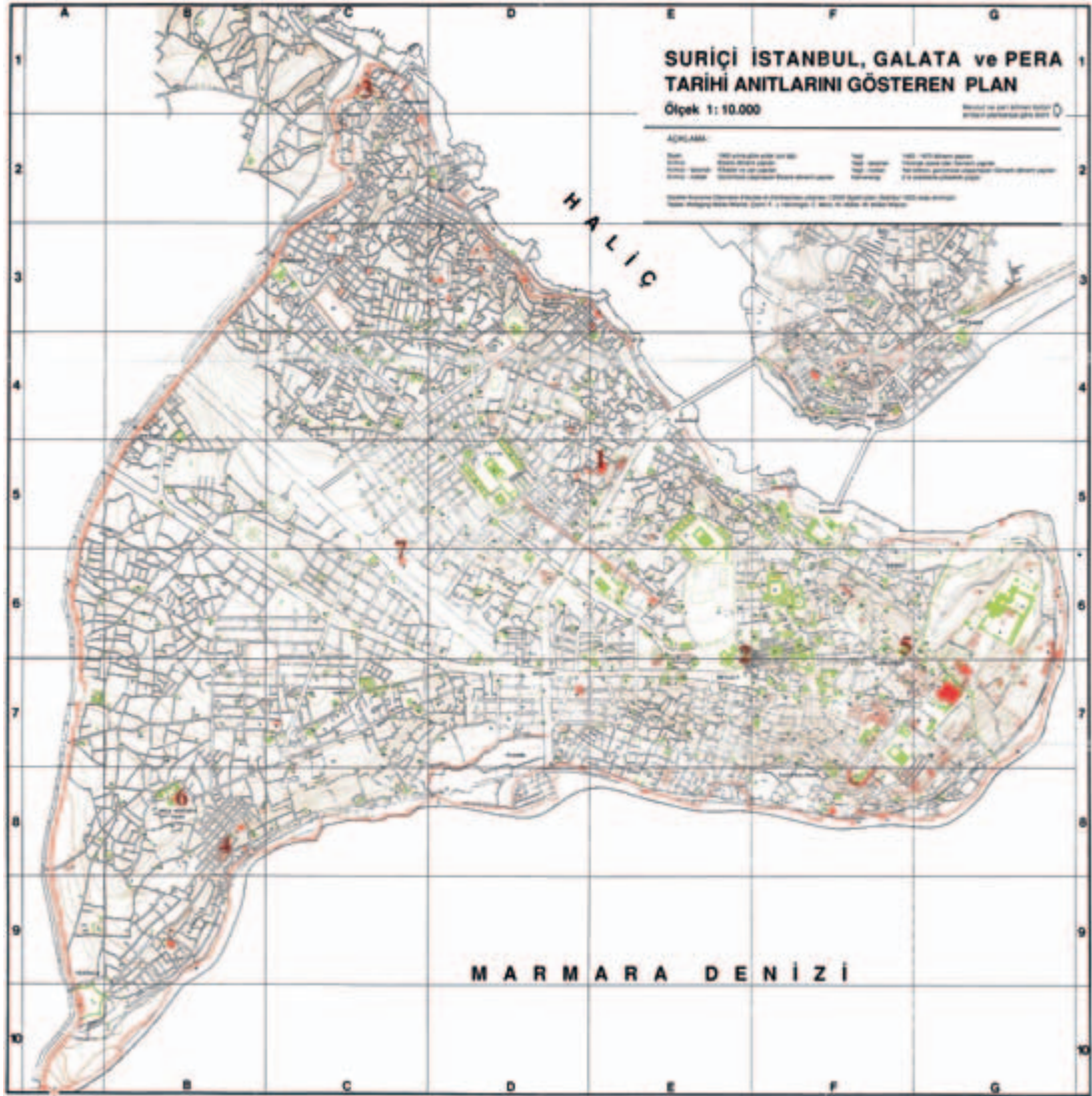


Fig. 1 Map of Istanbul showing the discussed sites

WORKS IN THE MONASTERY OF PANTOCRATOR – ZEYREK KİLİSE CAMISI

There are numerous works on the Monastery of Pantocrator¹. However, the long-standing restorations of the mosque of Zeyrek formerly known as the Monastery of Pantocrator from the 12th cent., turned out to yield major archaeological discoveries with many important findings. These findings made an important contribution to the Byzantine topographical studies of the city and can be classified into two categories: 1) Architectural; and 2) Frescos.

¹ Some of the major works on the monastery: Megaw 1963, 333–364; Ousterhout et al. 2000, 265–270; Ousterhout 2001, 133–150; Ousterhout et al. 2009, 235–256.

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Fig. 2 Plan of the substructure discovered under the North Building of the Pantocrator Monastery

Fig. 3 Section of the substructure under the North Building of the Pantocrator Monastery

Among the architectural discoveries probably the most striking is the discovery of a burial chapel under the building of the North Church (*fig. 2*). This substructure was found by chance in March 2013 during the restoration of the floor in the North Church. The superstructure of the *Church of the Theotokos Eleousa* sits on that substructure and was apparently a burial chapel of the house for its clergymen² (*fig. 3*).

The substructure follows the plan of its superstructure, which means it is of ›cross-in-square‹ type. In the northwest section of the North Church steps lead down to this burial chapel. In the middle of the substructure, there are three parallel walls which divide the building into aisles. These walls, which were probably built in the Late Byzantine Period, must have been repaired and protected by the Ottomans because they have survived very well preserved to this day (*figs. 4, 5*) as did the substructure itself. As soon as we entered the building, we noted its cleanliness, except for one corner in the northwest of the substructure where we found a pile of debris. This debris gave us important anthropological findings from the Byzantine Era, as it contained many skeletons and skulls³ (*fig. 6*). Neither sarcophagi nor burial cells were found in this underground building.

² Çetinkaya 2003, 199–200.

³ The human bones were carefully deposited in the excavation house and later sent to related institutions to be examined. The results of which have not yet been published.



Fig. 4 Parallel walls in the substructure of the North Building



Fig. 5 Interior of the substructure of the North Building

There are a few examples in Istanbul that show some similarities to the Monastery of Pantocrator. Most apparent is the monastic church of the *Myrelaion*, currently Mesih Paşa Camisi. This building follows the same idea of a burial chapel directly under its superstructure, used from the 10th cent. onwards⁴. The second example is the predecessor of the Gül Camisi (Mosque of the

⁴ The Emperor *Romanos Lakepenos I* (919–945), his wife *Theodora*, their son *Christopher* and their daughter *Helena* were buried here, see van Millingen 1912, 196–200; Müller-Wiener 1977, 103–107; Striker 1981, 6–9. Other similar examples from Istanbul are the Monastery of *Maria Peribleptos* and Gül Camisi – the old Byzantine Church of *St. Theodosia*. For Peribleptos see Özgümüş 2000, 508–520; for Gül Camisi (‘Mosque of the Rose’) see Müller-Wiener 1977, 140–143.

Fig. 6 Skeletons in the substructure of the North Building



Rose), an old Byzantine church whose dedication is still uncertain⁵. However, the substructure of the Gül Camisi does not follow the plan of its superstructure but shows a totally different shape⁶. None of the analogous examples gave any findings or remains of the people once buried there.

During the excavation in the south of the Old Monastery (in the south of its *paraklesion*) the northern half of a small chapel came to light (*figs. 7–10*). Unfortunately, its excavation has never been completed. As we understand from the excavated section of this chapel, it has a ›cross-in-square‹ plan like many churches of the Middle Byzantine Period in Istanbul. Niketas Choniates, a 12th cent. historian, reports a mausoleum adjacent to the main church, constructed as an additional chapel in which Manuel Comnenus (1143–1180) was interred⁷. The newly found chapel may well have been another *Heroon*, for this reason it could be interpreted as burial sites of the other royal family members. Its analogy to other adjacent chapels in Istanbul, like the famous chapel of the Pammakaristos Church from the early 14th cent., may be interesting⁸. It was built as a burial chapel during the Late Byzantine Period, so called period of the *Palaiologi*; its location and dimensions are almost identical to the chapel at the Pantocrator Monastery. The plan of the half-excavated chapel overlapping the one at Pammakaristos Church allows a good comparison of the dimensions (*figs. 11. 12*). Still, there are some problems regarding its dating, as it was not completely excavated.

⁵ Van Millingen 1912, 164–166; Theis 2005, 99–113.

⁶ Müller-Wiener 1977, 142. There are several other monastic churches in Istanbul with similarities to the Pantocrator Monastery but this is not within the scope of this work. One example is *Maria Peribleptos* in the Koca Mustafapaşa district of Istanbul which has a complete ›cross-in square‹ substructure used for royal burials, see Özgümüş 2000, 508–520.

⁷ Niketas Choniates (İşiltan 1995, 154); van Millingen 1912, 222.

⁸ For the detailed description of the Pammakaristos Church see Eyice 1980, 28–33.

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Fig. 7 Plan of the half excavated chapel adjacent to the Paraklesion of the Church of the Pantocrator



Fig. 8 Plan of the Church of the Pantocrator showing the excavation site of the chapel



Fig. 9 Apse of the half-excavated chapel adjacent to the Paraklesion of the Church of the Pantocrator

Fig. 10 3D reconstruction of the Pantocrator Monastery with the newly discovered chapel



Fig. 11 Plan of the adjacent chapel of Pammakaristos Church overlapped with the plan of the chapel at the Church of the Pantocrator

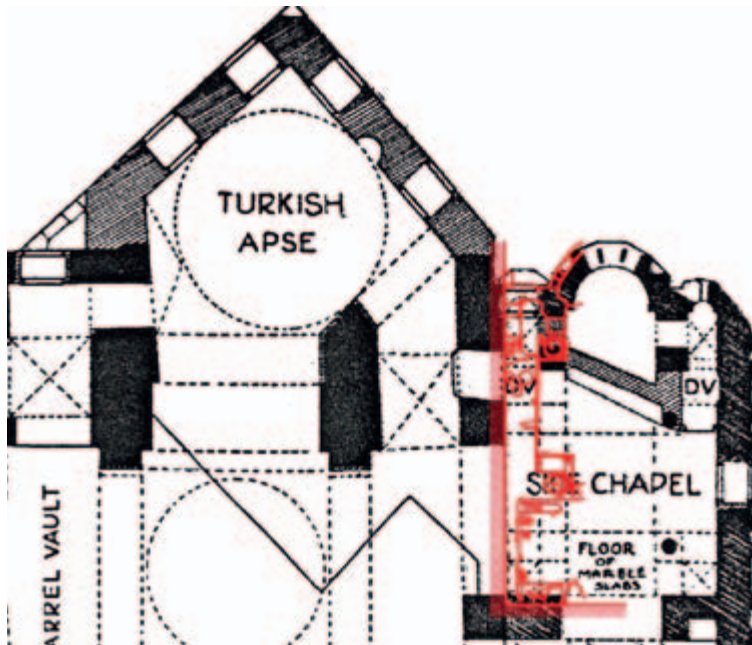
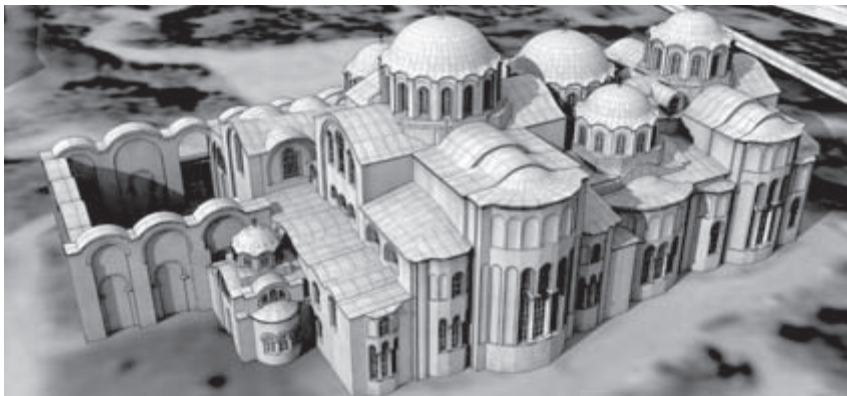


Fig. 12 3D reconstruction of the Pantocrator Monastery with the newly discovered chapel



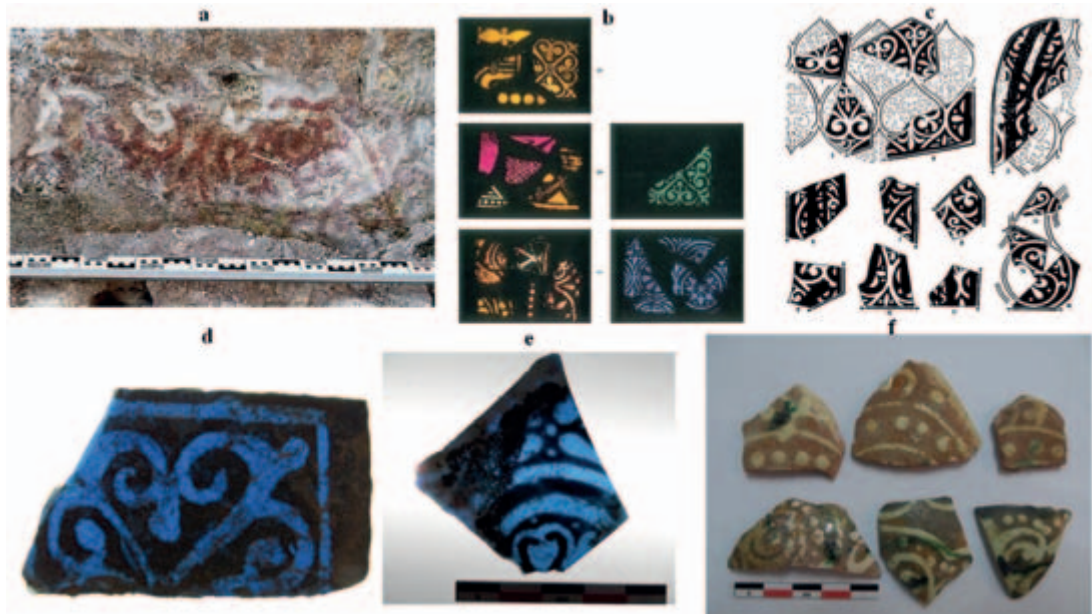


Fig. 13 Comparison of the floral motifs found on the walls of the chapel with glass and pottery shards from the Pantocrator Monastery



Fig. 14 Fresco in the South Church of the Pantocrator Complex

Comparison of a floral wall painting found on the western wall of the chapel and the 12th cent. motifs of the glass shards found at the Pantocrator Monastery years ago by H.S. Megaw, may suggest the same date for the wall painting but due to the unfinished excavations this could not be further clarified (*fig. 13*). The frescoes, the painted patterns on the glass and the motifs of the pottery found in the Pantocrator Monastery are very similar indicating that the entire ornament was planned in the framework of the same ornamental program⁹.

Lastly we present a badly damaged fresco piece found in the South Building of Pantocrator Monastery on the southern wall of the naos (*fig. 14*). There are a lot of indentations on it from a later layer of plaster, probably made

⁹ Megaw 1963, 333–334; Canav Özgümüş – Kanyak 2015, 350–356.

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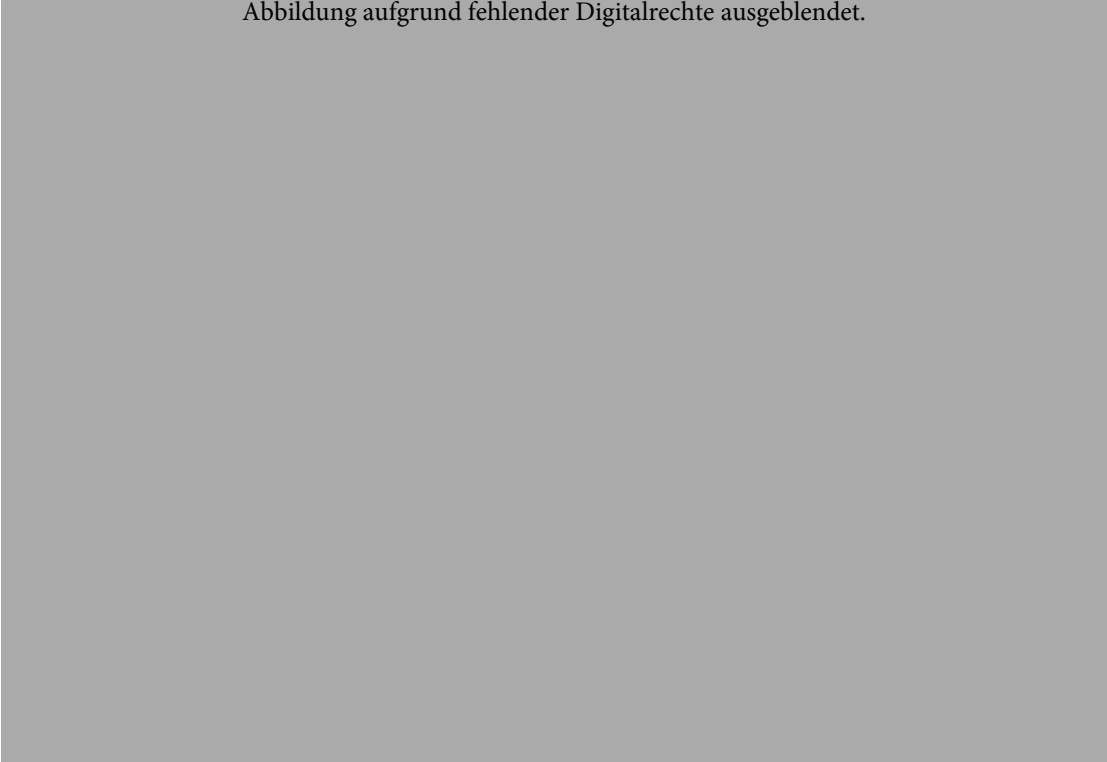


Fig. 15 Site plan of the basilical church ruin at Beyazit Imaret

when the building was converted into a mosque. The figure, wearing a white *chimation*, holds a box in his left hand and there were wings on either side of the body. Due to its bad condition it is impossible to discern the identity of the person depicted here but it can be dated to the 14th cent. based on its stylistic features. After the restoration was completed, it was carefully covered with a rubber pad and whitewashed over.

A BASILICAL CHURCH RUIN AT BEYAZIT IMARET

In March 2013, an interesting discovery was made during the restoration work at the Ottoman Complex of Beyazit II from the first half of the 16th cent. While digging in the garden of the *Imaret* of the Mosque (currently Beyazit State Library) to install a device for cooling purposes, the eastern half of an Early Byzantine church was unearthed (*figs. 15. 16*). It is a three aisled basilica with three apses in the east, probably dating to the late 5th cent. Its entire western section must have been destroyed when the Ottomans constructed the imaret over it.

Its southern aisle must have been reorganized at some point, as its dimensions are different from the other half of the building. Indicated by the human bones which were found during the excavation, the modification here was probably made for a burial function. The structure was repaved with an *opus-sectile* floor, presumably when the southern aisle was enlarged (*fig. 17*). Two niches were added on both sides to the apse of this aisle. Based on the existence of the *opus*

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Fig. 16 Plan of the church at Beyazıt

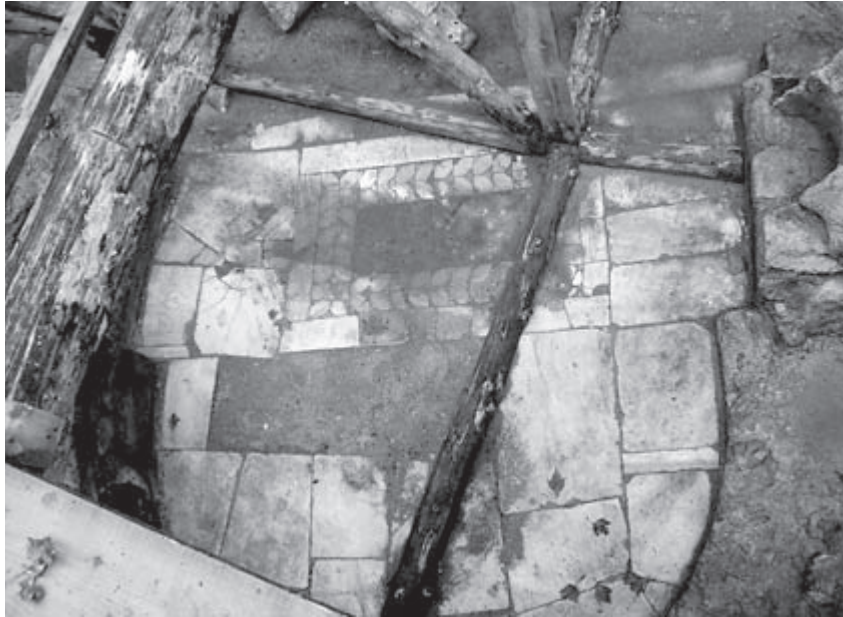


Fig. 17 Opus sectile floor of the north apse and the northern niche of the church at Beyazıt

sectile we may date these changes of both function and architecture of the south aisle to the late 8th cent. Unfortunately, no other parts of the structure show any signs of decorated floors, as the rest was badly damaged when the *Tabhane* was built in the second half of the 15th cent. (fig. 18). Different from most Constantinopolitan Churches, its apses are not three sided but completely rounded¹⁰. The *synthronon* in the central apse hold remains of frescos, probably once depicting the *Hierarch* (fig. 19)

¹⁰ One more exception from Istanbul is the monastic church of *Trullo* from the 12th cent.; its apse is also round; see van Millingen 1912, 206.



Fig. 18 Church at Beyazit interior

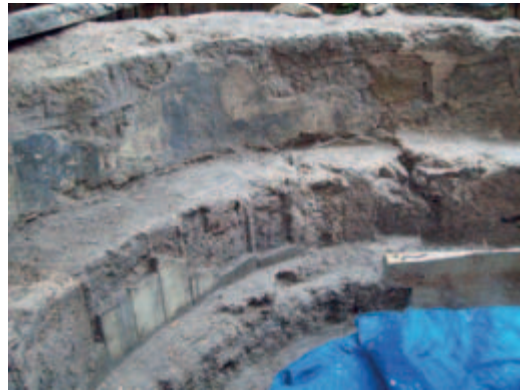


Fig. 19 *Synthronon* in the apse and the fresco remains of the church at Beyazit

Unfortunately, there is only little left from the Late Byzantine paintings. Another finding from the excavations is a piece of plaster with Greek Letters (*fig. 20*)¹¹.

After the restoration works of the library, the church ruin was covered with very thick glass and is now visible from the top. It is also possible to visit it underneath the floor.

Its location is very interesting as it was built in the vicinity of the *Forum Tauri* made by Theodosius I in the 4th cent.¹². There are only a few hints for its dedication. Our main source is the book of Raymond Janin. In his book on the topography of Istanbul, he gives us two possibilities for potential dedications. One of them is a church of a Bithynian martyr from the time of Maximianus (285–310), St. Agathonikos. His church is located in an area south of the *Forum Tauri* called *Kaenoupolis* but in our opinion this dedication of the church is less likely. Another possible dedication is the church of *St. Anastasia* which is more likely, but neither dedication is certain¹³.

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Fig. 20 Fresco pieces with Greek letters found in the church at Beyazit

CHURCH RUIN ON THE TOP OF THE ›ANEMAS DUNGEONS‹

The ›Anemas Dungeons‹ are located in the northwest of the city which used to be known as *Blachernai* in the 5th cent. *Notitiae Urbis Constantinopolitanae*. In this region of the ancient city of Constantinople, a *triklinos* was constructed in the 4th cent. Two more were added in the

¹¹ All small findings were taken to the museum.

¹² Although the exact limits of the Forum are not known precisely, it should be somewhere around the Beyazit Square; see Berger 1988, 324–325; Berger 2000, 167–168.

¹³ Janin 1950, 337; Janin 1969, 7–8 (for St. Agathonic), 22–25 (for St. Anastasia).

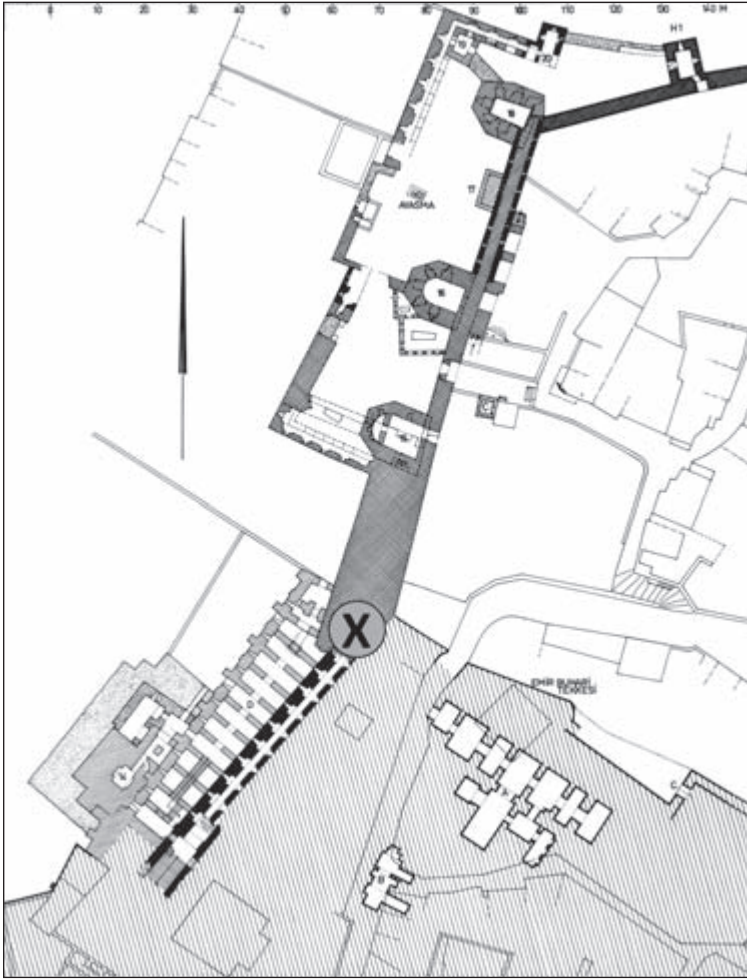


Fig. 21 Site plan of the church ruin on top of ›Anemas Dungeon‹ at Ayvansaray Istanbul

following 5th cent. and many houses were built around these *triklinoi*. In the 11th cent., the Byzantine royal family moved to this part of the city and the *triklinoi* became a sort of citadel-like palace. The most notable church of this region was dedicated to the Virgin Mary.

Within the framework of the recent ›Anemas Restoration Project‹, excavations were held at the ›Anemas Dungeons‹ of Istanbul and a badly dilapidated church came to light (figs. 21. 22)¹⁴. It must have been a small chapel located between the towers of Isakhios Angelos and Anemas. It is almost impossible to discern the building among the overgrowth and other ruins as there is very little left from the church (fig. 23).

Only the eastern part of the church has survived. There were two *pastophoria* of which the one in the south, the *diakonikon*, is better preserved (fig. 24). But in the north, the *prothesis* has almost disappeared. One can only see the brick floor of this section. There are wooden beams installed underneath its floor (fig. 25), a similar case as in the tower of *Isachios Angelos*.

¹⁴ Ermiş 2011, 41–48.

Fig. 22 Plan of the church ruin on top of ›Anemas Dungeon‹

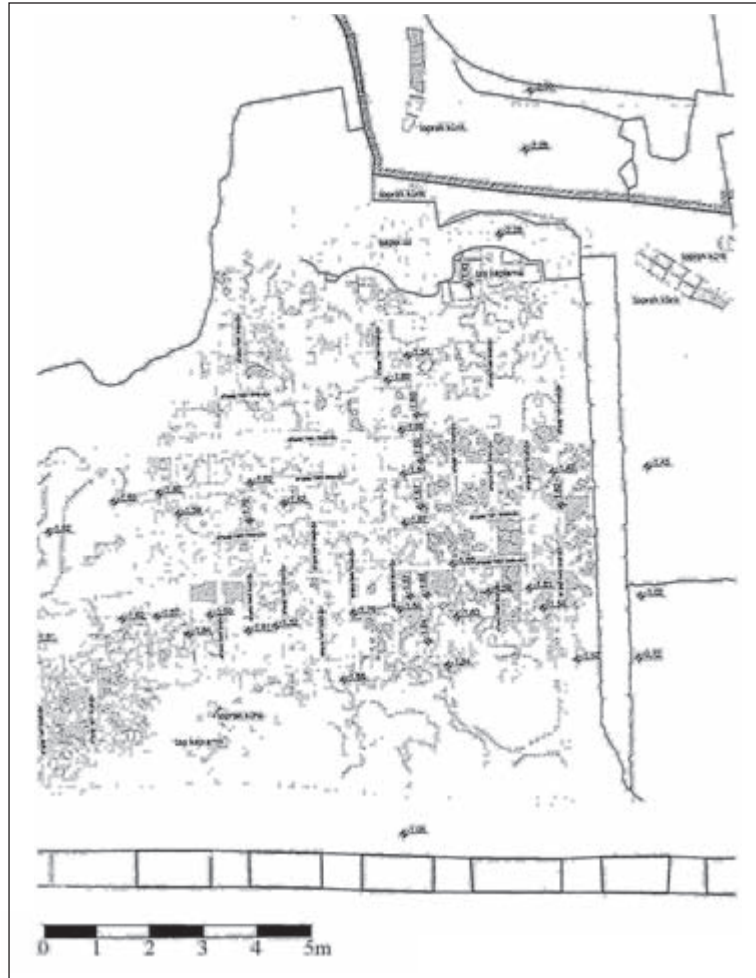


Fig. 23 Church ruin on top of ›Anemas Dungeon‹





Fig. 24 Diakonikon of the church at ›Anemas Dungeon‹



Fig. 25 Grooves of the wooden beams under the floor of the church at ›Anemas Dungeon‹

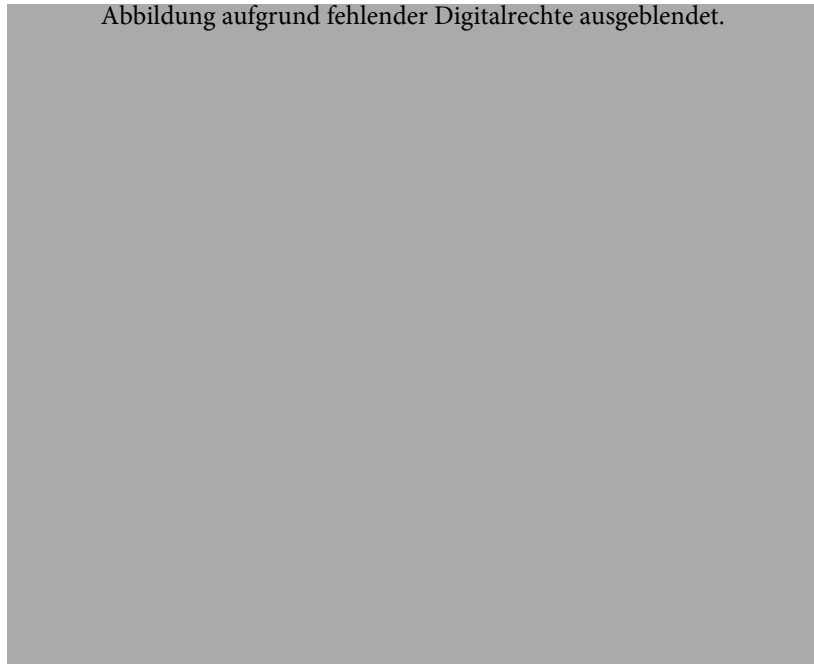


Fig. 26 Hypothetical reconstruction of the Martyrion of Karpos and Papylos

None of the sources on the region and the palace mention such a particular church in the palace but 13th cent. traveller Robert de Clari tells us that there were more than twenty church buildings in and around the ›Anemas Dungeon¹⁵. Our structure may have been one of these churches. Its discovery is a big contribution to the medieval archaeology of Istanbul.

¹⁵ De Clari 1939, 181.

Fig. 27 Updated plan of the substructure of the Martyrion of Karpos and Papylos from 2013



WORKS AT KARPOS AND PAPHLOS (fig. 26)

The substructure of the 19th cent. Greek church *Hagios Menas*, which was documented in several sources as the Martyrion of *Karpos and Papylos*, is located in the Samatya Quarter of Istanbul and 1.5 km away from the famous Theodosian ›Golden Gate‹ at Yedikule. It leans on a slope called *Xerolophos* (Cerrahpaşa). It was built in the late 4th or early 5th cent.¹⁶, when it still lay outside the land walls of Constantine the Great (306–337). It was designed as a rotunda and imitated the Church of the Holy Grave of Jerusalem in a simplified form, possibly made by Helena, Mother of Constantine I. We learn all this information from the 10th cent. *Patria*¹⁷.

There have been several works on the history and the architecture of the building. Among them, the most notable one perhaps is the work of Alfons Maria Schneider. He identifies the building as the Martyrium of Karpos and Papylos, two saints who were killed in Pergamon along with Papylos' sister St. Agathonike, probably in the time of Marcus Aurelius (161–180). Until 2007, his work was the base of other studies. In that year architect Ayça Beygo from Istanbul Technical University did her PhD research on the architecture of the building. Her work adds some new information to our studies. Our main purpose here is to present some little known facts regarding the substructure, re-examined in 2011 with some thoughts on its dedication. The structure consists of a domed circular main space and surrounding ambulatory¹⁸ (figs. 27–29). There is an apse in the east and a bema; in the north side is a *pastaforia*-like chamber (*Prothesis*)

¹⁶ Schneider 1967, 2.

¹⁷ Berger 2013, 181.

¹⁸ Schneider 1967, 1–4.



Fig. 28 Substructure interior of the Martyrion of Karpos and Papylos towards its apse



Fig. 29 Ambulatory of the substructure of the Martyrion of Karpos and Papylos

On the other side a possible *diakonikon* is lost. The building's dome has a diameter of 12 m and reaches its highest point at 6.5 m. Until 2011, it was not possible to see the *Prothesis* section of the church. Only after the owner changed, we were able to see the building in detail. During this work, we saw frescos and inscriptions in the northern section of the substructure that had been unknown until then.

We could also prove that the old dedication made by Schneider as *Karpos and Papylos* is correct¹⁹. During these works, the book of Akylas Mēllas provided much information along with

¹⁹ Schneider 1967, 1–4.

the help of father Nicholaos from Mt. Athos²⁰. The dedication of the church has always been a controversial issue since its discovery. Schneider identified it as the one of *Karpos and Papylos*, a church placed in this general area by Byzantine sources²¹. Mathews does not agree with this dedication on the basis of topographical insufficiency. He believes that the original identity of the monument is still a mystery as there are many monuments in the region, any of which could be the shrine of *Karpos and Papylos*²². On the other hand however, Akyllas Mëllas from Istanbul mentions a seal from the 19th cent., which was used for official documents of the church and bears the image of *Karpos and Papylos* along with *Hagios Menas*. This information indicates that the 19th cent. church used to be known as *Karpos and Papylos* before a terrible fire destroyed both the neighbourhood and the church. We believe that this seal supports the idea of Schneider and makes the names of the two saints *Karpos and Papylos* more probable for the dedication of this beautiful structure²³ (*fig. 30*).

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Fig. 30 Seal of Hagios Menas

The frescos and the inscription

Ayça Beygo of Istanbul Technical University had seen both the inscription and the frescos but failed to identify the frescos and could not read the inscription. She was not the first one who saw it²⁴.

Hagios Demetrios is depicted on the wall of the *Prothesis*, riding on a horse, with his right hand holding a lance up and his head turned backwards. His face and torso are well preserved as well as the neck and head of his horse. He wears a light yellow cape around his neck. His depiction on the wall was once framed by a red border on its four sides (*fig. 31*)

There is one more but less well preserved painting in this section of Jesus Christ. It shows a bust of Him within a circle, a halo on which a Greek inscription in black letters is written. In the triangle's corners there are well-preserved paintings of *Seraphs* carrying the image of Christ in this circle (*figs. 32. 33*).

The inscription reads: »*The Lord looked down from his sanctuary on high, from heaven he viewed the earth*, (ΟΤΙ ΕΞΕΚΥΨΕΝ ΕΞ ΥΨΟΥΣ ΑΓΙΟΥ ΑΥΤΟΥ, ΚΥΡΙΟΣ ΕΞ ΟΥΡΑΝΟΥ ΕΠΙ ΤΗΝ ΓΗΝ ΕΠΕΒΛΕΨΕΝ ΤΟΥ ΑΚΟΥΣΑΙ ΤΟΥ ΣΤΕΝΑΓΜΟΥ ΤΩΝ ΠΕΠΕΔΗΜΕΝΩΝ,

²⁰ Mëllas 2005, 298–308.

²¹ Schneider 1934, 1–4.

²² Mathews 1976, 207.

²³ Mëllas 2005, 302.

²⁴ Janin 1969, 279; Beygo 2009, 19–24; the frescoes were already seen by Schneider 1934, 416–418.



Fig. 31 Fresco of *Hagios Dimitrios* in the substructure of the Martyrion of Karpos and Papylos



Fig. 32 Fresco of Christ with the inscribed circle around Him



Fig. 33 Detail of the inscription on the circle and the seraphs in the corners

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Fig. 34 Site plan of the Byzantine ruin near Gülhane Parkı

ΤΟΥ ΛΥΣΑΙ ΤΟΥΣ ΥΙΟΥΣ ΤΩΝ ΤΕΘΑΝΑΤΩΜΕΝΩΝ)«²⁵. We assume that the frescoes date to the late 13th cent.

This substructure is currently a restaurant and except for the section with inscription and frescoes, is open for public visits.

BYZANTINE RUINS NEAR GÜLHANE PARKI

Very near the famous Sultanahmet Region of Istanbul, within the ancient walls, there is a garden in the Topkapı Palace called Gülhane. On a slope near Gülhane is an early 16th cent. Ottoman bath called Şengül Hamamı and next to it, is a hotel. The avenue running in front of the hotel is called *Alay Köşkü Caddesi* (fig. 34). The façade of the old hamam was covered with a modern facing so it gives no impression of an old Ottoman bath (fig. 35). This hotel and the Ottoman bath hide behind them an important Byzantine structure, wrongly identified as a Byzantine cistern.

In the last year (2010) of our field survey in this old part of Istanbul, we worked on this huge Byzantine ruin hidden behind those two buildings, probably discovered during the construction of the hotel but never published.

²⁵ Psalms 102, 19–20, Η Παλαιά Διαθήκη κατά τους εβδομήκοντα, ed. by Adelfotis Theologon i Zoi (Athens 1950) 557. We would like to thank Prof. Efstratios Zengin for the translation of the text in Greek.



Fig. 35 Şengül Hamamı near Gülhane Parkı



Fig. 36 Byzantine ruin behind the hotel and Şengül Hamamı near Gülhane Parkı



Fig. 37 Interior of the Byzantine ruin near Gülhane Parkı

It is a colonnade of a set of arches, re-used columns and column capitals from the 12th cent. The intercolumnium was walled up much later, most probably in the Turkish period. The columns are 4.28 m high and its intercolumnium is 3 m. It continues in the adjacent Şengül Hamamı and the 18th cent. complex of Hacı Beşir Ağa (*fig. 36*).

The original function of the structure is unknown. In our opinion, its re-use as a cistern must have been in later years because of the hydraulic plaster which covers the ground of the structure (*fig. 37*). As the photograph shows, the plaster covers the floor but not the walls; besides, there are no examples of such a cistern above the ground holding tons of water except for the one in Pantocrator. The cistern in Pantocrator was made for this specific function and, for that reason, its walls are thick enough to withstand the possible inner pressure of the water. This structure, however, does not have such walls; its walls do not appear strong enough for holding such an amount of water. Furthermore, we do not see plaster on the walls which is necessary to keep the water inside; we assume that it must have been built for a different function related to some other buildings in the region

According to R. Janin, this region is called Strategion. It had four churches: *St. Anastasiu*, *St. Epiphaniu*, *St. Philemon* and *St. Photios-Aniketos*²⁶. Those churches are from the Early Byzantine Period but it is possible that our structure is one of them which had been reconstructed in the Middle Byzantine Period as in the case of the church at Sirkeci²⁷. Its function as a cistern must have occurred in later centuries, as was the case for many Byzantine substructures. The best example may be the huge Rotunda near the former church of *Myralaion*, which was converted into a cistern in the 10th cent.²⁸.

SUBSTRUCTURE NEAR THE MOSQUE OF KOCA MUSTAFA PAŞA (FORMER CHURCH OF ANDREAS EN TE KRISEI)

Located in Istanbul in the district of Fatih, in the neighbourhood of Kocamustafapaşa, along *Koca Mustafa Paşa Caddesi* (south west of the city), there is a former Eastern Orthodox church converted into a mosque by the Ottoman Turks. The church, as the adjoining monastery, was dedicated to Saint Andrew of Crete, and was named *Saint Andrew in Krisei* or *by-the-Judgment*. Although heavily transformed during both the Byzantine and the Ottoman eras, it is one example among the few churches in Istanbul still existent, whose foundation goes back to the 6th cent. In the Ottoman period, the building itself was greatly changed and a vestibule was added to its north. The south has a large garden²⁹. During the recent restoration work, a Byzantine cistern, which is accessible through a well, and located above, was uncovered (*fig. 38*).

It is a ›cross-in-square‹ substructure that was used as a cistern; probably its superstructure was of the same layout (*figs. 39–41*) and was probably tomb for an unknown person. Between the main building of the mosque and the substructure, there may have been a *paraklesion*. We have some examples of this kind such as Constantine Lips Monastery in Istanbul (Mosque of Fenari İsa), Pantocrator Monastery (Zeyrek Church Mosque), and Pammakaristos Monastery (Mosque of Fethiye).

We know of some important burials in this monastery, the first being *St Andrew of Crete*. But considering this cistern and its possible superstructure as his memorial is unlikely. In the ensuing years some more burials were made here. When the monastery was rebuilt by the Emperor

²⁶ Janin 1969, 22. 112. 492. 500.

²⁷ Özgümüş 2004, 1–13.

²⁸ Eyice 1989, 9.

²⁹ Eyice 1980, 7–14.

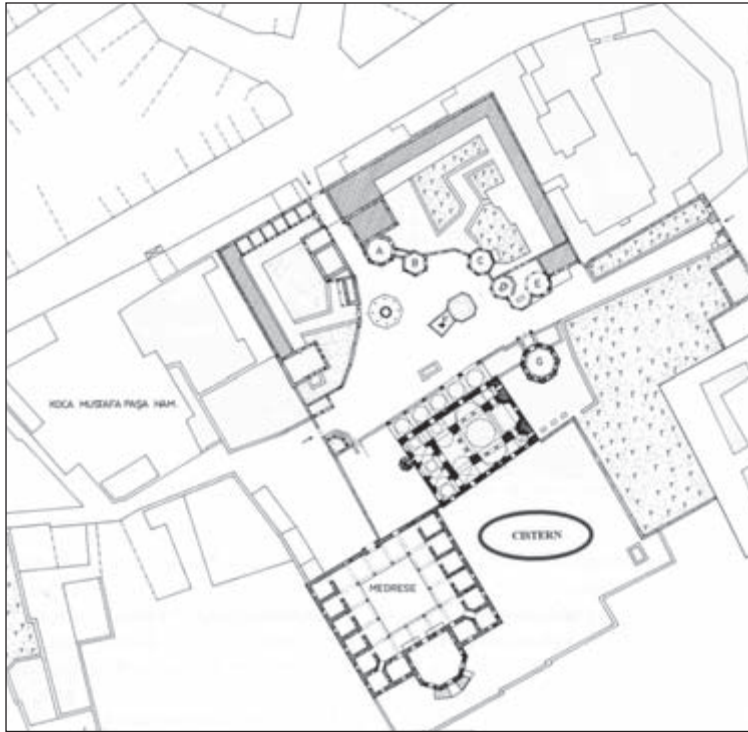


Fig. 38 Plan of the mosque of Koca Mustafa Paşa with the location of the cistern

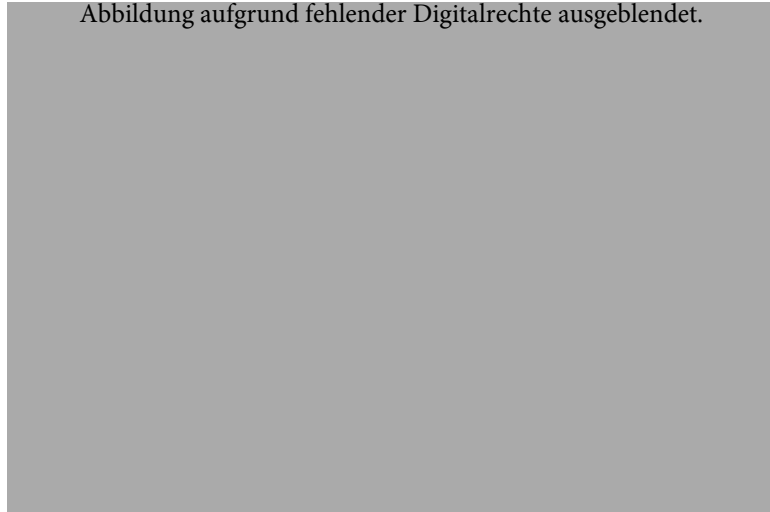
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Fig. 39 Plan and the section of the cross-in-square cistern

Fig. 40 Interior of the cistern



Fig. 41 Interior of the cistern



Andronikos II (1282–1328), his cousin Theodora, a lady who occupied a prominent position in the society of the day, made a lot of contributions to the church. The Patriarch Arsenius was a good friend of hers. So when he died, he was buried in this monastery with the help of Theodora³⁰. When Theodora died, she was also buried in the same monastic precinct in which she had lived, almost next to the house.

We know of these burials from sources but cannot locate them in the complex. However, there is still a slight possibility that this Late Byzantine cistern is a substructure with a chapel atop for one of the royal burials.

³⁰ Van Millingen 1912, 109–111.

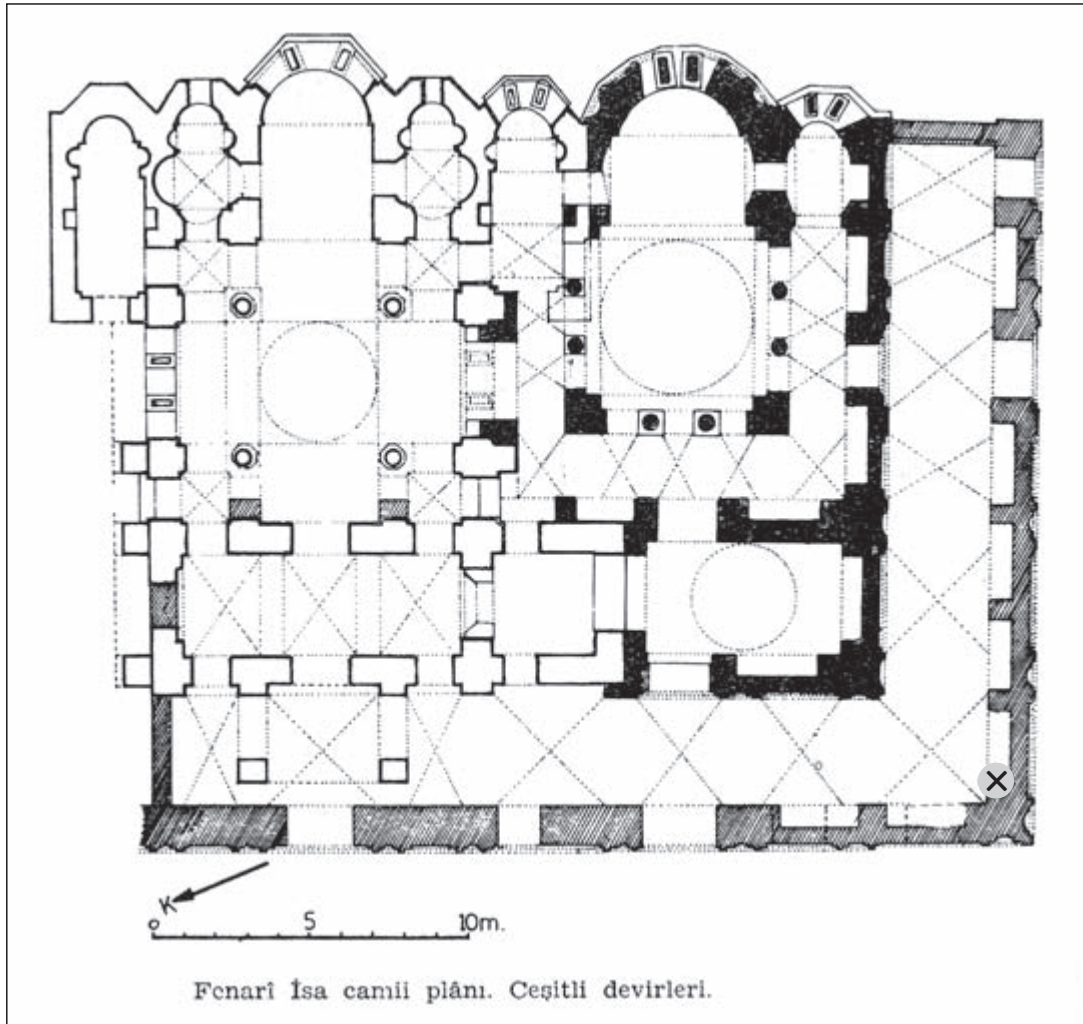


Fig. 42 Plan of Lips Monastery with the location of the fresco

FRESCO OF A WARRIOR SAINT IN THE MOSQUE OF FENARI İSA-MONASTERY
OF CONSTANTINE LIPS

The old Byzantine church now Fenari İsa Camisi in the valley of Lycus, to the south of the Mosque of Mehmet II Conqueror (1451–1481), is the monastic complex of *Constantine Lips*³¹. It was in the eleventh region of ancient Constantinople and was first built under the reign of Leo VI (886–912) as a ›cross-in-square‹ church, dedicated to the Virgin Mary. In the late 13th

³¹ Van Millingen 1912, 122–137; for full bibliography see Müller-Wiener 1977, 126–131; for the most recent work Çetinkaya 2003, 152–168.

cent., one more church was added to its south which had a totally different design known as an *ambulatory* and was dedicated to John the Baptist. In 14th cent., a gallery ambulating those two churches from the outside was added. The southern flank of the gallery was used as a place for burial (*Parakklesion*) for most of the Palaiologan Royal family members³².

There is a beautifully preserved fresco of a warrior saint from the Late Byzantine Period on the southwest wall of the Parakklesion (*fig. 42*). It was opened in 1964, and after a short examine it was re-covered again³³. The entire complex was under restoration in 2014 and during this work, the fresco of this Saint was opened again (*fig. 43*). It is a complete life-size image of St. Demetrios. His vivid gesture shows him holding his sword by its handle whilst taking it out of its sheath. There is no writing or other indications around the Saint's head that would give us some information regarding his identity. There is little damage on his face. His sword, shield and his garments are very well preserved, as is his torso. Around his head is a yellow halo, a sign of his sainthood, and he also wears a headband. We date this to the *Palaiologan Era* of the Byzantine culture by comparing it to similar examples – one of which is from the Monastery of Constantine Lips that has a similar date (14th cent.).

As our research progresses, we believe that many more of Istanbul's secret treasures will emerge.



Fig. 43 Fresco showing a warrior saint from the Monastery of Lips

Abstract: Excavations and researches in Istanbul in recent years have uncovered important finds that will shed light on the city's Byzantine past. These are: the substructure of the northern building in the Zeyrek Mosque, the old Pantocrator monastic church, and the chapel adjacent to the parakklesion to its south plus a badly damaged fresco on the wall near the apse of the diakonikon of the naos; at the Beyazit excavation an Early Byzantine church ruin; the remains of the ruined church found during the restoration work at the place called Anemas Dungeons; frescos and the inscription discovered at Samatya in the Martyrion of Karpos Papylos; a cross-in-square

³² Müller-Wiener 1977, 126.

³³ Mango – Hawkins 1968, 177–178.

Byzantine cistern found in the west of the former Byzantine Church of Saint Andrew currently Koca Mustafa Paşa Mosque; a Middle Byzantine ruin hidden behind the Şengül Hamamı (Ottoman Bath) near Güllhane Parkı at Sultanahmet; and the beautifully preserved fresco of a warrior saint from the monastic church of Constantine Lips, present day Fenari İsa Camisi respectively.

BERICHT ÜBER DIE NEUEN FUNDE ZUM BYZANTINISCHEN İSTANBUL

Zusammenfassung: Bei den Ausgrabungen und Untersuchungen in Istanbul wurden in den letzten Jahren wichtige Funde gemacht, die die byzantinische Vergangenheit der Stadt beleuchten. Dies sind: der Unterbau des nördlichen Gebäudes der Zeyrek Moschee (die alte Pantokrator Klosterkirche) und die südlich des Parekklesions angrenzende Kapelle sowie die schwer beschädigten Überreste von Fresken, die sich an der Wand in der Nähe der Apsis vom Diakonikon des Naos befinden; die Überreste einer frühbyzantinischen Kirche in Beyazıt, die während Restaurierungsarbeiten an einer Moschee entdeckt wurden; eine sehr stark beschädigte Kirche, die während der Restaurierung des Anemas-Kerkeres gefunden wurde; die Fresken und die Inschrift, die in Samatya im Martyrion des Karpos und Papylos entdeckt wurden; eine mittelbyzantinische Ruine hinter dem Şengül Hamamı (Osmanisches Bad) in der Nähe des Güllhane Parkı am Sultanahmet Platz; ein byzantinisches Gebäude, im Westen der Kirche des Heiligen Andreas (heute Koça Mustafa Pascha Moschee), das in seinem Grundriss einer Kreuzkuppelkirche entspricht, welches als Zisterne benutzt wurde; und das wunderschön erhaltene Fresko eines Kriegerheiligen aus der Klosterkirche Constantine Lips (heute Fenari İsa Camisi).

BİZANS İSTANBUL'UNDAN YENİ BULUNTULARLA İLGİLİ RAPOR

Özet: Son yıllarda İstanbul'da yapılan kazı ve araştırmalarda şehrin Bizans geçmişine ışık tutacak önemli buluntular ele geçmiştir. Bunlar sırasıyla; Eski Pantokrator Manastırı Kilisesi olan Zeyrek Camisi'ndeki kuzey binanın altındaki altyapı ve güneyde bulunan paraklesiona bitişik şapel ile güney binanın naosunda diakonikon apsisine yakın duvarda meydana çıkan fresko parçalarıdır. Beyazıt'da kazıyla ortaya çıkan Erken Bizans Dönemi kilise kalıntısı, Anemas Zindanları denilen yerdeki restorasyon çalışmaları sırasında bulunan ve çok harap olmuş kilise kalıntısı, Samatya Karpos Papylos Martirionu'nda keşfedilen freskolar ve kitabe, Sultanahmet yakınlarındaki Osmanlı dönemine ait Şengül Hamamı'nın arkasındaki yapı kalıntısı, Koca-mustafa Paşa semtinde aynı adlı caminin batısında bulunan sarnıç olarak kullanılan kapalı haç planlı altyapı ve eski Konstantinos Lips Manastırı kilisesi olan Fenari İsa Camisi'ndeki hemen hemen tam olarak günümüze kadar gelmiş asker aziz freskosudur.

Sonuç olarak, İstanbul'da son yıllarda yapılan çalışmalar Bizans dönemine ait yeni bulguların ortaya çıkmasını sağlamıştır. Yapılacak yeni çalışmalarla bu veriler daha da artacaktır.

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